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ART AND CITIZENSHIP

BY IAN B. STOUGHTON HOLBORN

PART V—THE FRAMEWORK OF THE CITY

TO make the half year series complete in itself it has seemed wiser to pass at once to the city plan and omit the intervening section, which may be thus summarized:

Civilization, as already seen, appears to fail by neglecting the higher for the lower, the end for the means. But what is the higher, what is the end?

There has been a tendency for philosophers to make what, in the last resort, is an arbitrary choice of a single end, such as knowledge, pleasure, happiness, benevolence, without duly explaining its relation to other ends; or else, in seeking to escape from such obvious incompleteness, they merely beg the question, as for example Eudaemonists who would seek to translate *eudaimonia* by well-being rather than happiness. To find out what is being well or doing well is exactly the question at issue.

Briefly then—we may recognize, for example, a measure of sorrow as valuable in addition to happiness and in that case the end must be something that determines the right proportion of sorrow and happiness and includes both. Or again, knowledge is distinct from happiness and yet is an obvious end. The wise man is less happy than the kitten or the child. In truth much study is a weariness to the flesh and great knowledge means a weight of care; yet the wise man, even though a man of sorrows and acquainted with grief, may be higher than the happy fool. If so, knowledge may be an end apart from happiness. Why therefore should not sorrow, happiness, knowledge and many other ends all have their value as such? Is not the true end rather a relation and are not these subsidiary ends really rather means than ends; and are we not making the same old mistake again? Indeed it would appear that no positive end is bad in itself. However, if our analysis is sufficiently thorough, it will be seen that the pursuit of any single end is the negation of existence. But without existence there can be no end at all. Then why should not existence itself be the end and the highest existence be that which most completely or fully exists?

Fulness of existence on examination is seen to be design, that which obtains the maximum of existence from the given, by building up an equilibrium among the elements; and any existence at all is only a form of such equilibrium—an identified difference or a differentiated identity.

An analysis of examples of Greek, Keltic and Gothic art showed how this was the case and that the principle of design involves amongst other things the consideration of the following:

I—A number of different individualities are necessary with distinct character and *autarkeia*. This, in life, involves self-development.

II—A unity or identity among these individualities is also needed, forming them into a whole. This is *harmonia*. In life this involves altruism.

III—These wholes may then be individualized and formed by a new *harmonia* into a new whole or *kosmos* and so on in an ascending scale, giving more and more fulness of existence.

IV—But at the same time the original elements can be formed into another series, crossing the first but not conflicting with it, as well illustrated in examples of Keltic or Gothic art or, in life, by the same men being members of different organizations or societies. This increases the fulness of existence yet more.

V—Further, the background or interspaces in the artistic design may themselves become ends within the whole, and likewise the interrelations abstracted from the things related. This, in life, leads to the consideration of ceremony, manners and style.

VI—Moreover, the whole may be enriched by the original elements being themselves treated not as material alone but as ends also—a principle that explains much in the development of architecture, art and life, but which must be carried out with due regard to the relation of a lower to a higher end, to which, after all, in the ascending ranges of *kosmoi* the lower is only a means. Otherwise disaster may ensue.

The above are only a few of the problems considered, but are enough to enable us to begin the examination of what we may call the framework of the city.

This law of equilibrium, of individuality and harmony will mean at the outset that our city must have a distinct character and individuality of its own and not be a mere reflection of other cities and yet it must not be out of harmony with life as a whole. While therefore avoiding the extreme of eccentricity, a danger of which no modern city seems to run any risk, we should also avoid insipidity and monotonous repetition, which is exactly the failing of nearly all modern cities, which in spite of all differences of site or function, almost go out of their way weakly and unintelligently to imitate each other.

Further we have the interrelation between the individuality of the city and what, by an unfortunate terminology, we call nature. Man or man's life is merely the highest thing in nature—nature at her best. The sickly sentimentality that is always talking about being natural is one of the greatest hindrances to all progress. So far as the antithesis holds at all, life and art could better be described as a continuous war against nature; that is, against the existing environment at any given moment—which it is our everlasting aim to make better. But it is quite true that we conquer by submitting. There is however no virtue in submitting as such, which would be to go lower and not higher; but, by submitting to the laws of "nature" or the environment, we rise to something higher than "nature" or the environment intended. [This really involves the problem of what we mean by determination, a point discussed in the article omitted.] We have then again two extremes to avoid; we must neither make complete submission to environment nor totally disregard it. An absolute yielding to "nature" or environment would mean that we had no city at all, we should live in holes and hollow trees. The city is, for example, in a clearing where the natural environment was a forest, as at Vancouver, B. C. Or the city is in a swamp, which "nature" did not drain, as we see at Cambridge, England. Or the city is in a trackless country, "nature" not having provided roads, as is the case with all cities.

Let us take a simple illustration and grant that in spite of "nature" we are going to make a road. Now in this case a blind fighting of "nature" might demand an absolutely straight street while a helpless yielding to "nature" might give a tortuous detour. This is where the artist balances the conflicting tendencies and designs a subtle curve. Even in the mere matter of getting about, it is often more advantageous to have a satisfactory gradient than a steep straight street, but artistically there is almost always a greater possibility in the varying individuality of vista in a street that is not straight. Only a slight curve in plan is needed to give a considerable perspective effect and the

extra distance in "through" travel is almost negligible. The curve of "The High" at Oxford, England, one of the most beautiful and celebrated streets in the world, approximates to a segment of a circle whose diameter is a mile and a quarter. It is not, however, the part of a true circle, which by the same law would more often than not be too unaccommodating and precise.

Now logically, the streets are secondary relations or interspaces; the streets exist because of the buildings and not the buildings because of the streets, and in a general view of a city from outside, what we see is the buildings and not the plan at all; but in practice the street-plan comes first and therefore the problem may be approached that way, provided we remember, that to consider the street-plan as though it were really primary, is one of the causes of failure in most modern cities.

At this stage in the world's history we are not likely to go to the extreme of living in caves; our danger is all the other way—that of making a preconceived plan, regardless of all natural environment, uncompromising and mechanical. It is doubtful therefore whether we are likely to think of a worse plan than one where a series of parallel streets is crossed by another series at right angles. Probably no actual city is as bad as that, but there are many that approximate it.

We have all heard in slightly varying form the story of the planning of New York—how the committee appointed to consider the preliminaries spent their time in gossiping and drinking and at the last moment some one pointed out that they had not considered the very thing for which they had met. One of their number, however, happened to see a sieve standing in a corner, and picking it up, he laid it on the map and indicated the lines of the streets with a pencil. "That will do" he said. But the saddest thing was that he had not even the sense to turn the sieve the best way and consequently the streets are closer across the narrow island in the direction where there is less traffic and further apart up and down where there is more—with consequent congestion!

Now the type requires a name, which the author did not discover until he came to this country, where among many excellent things provided by way of delicacies unknown on the other side is the waffle. Perhaps he was too loud in his praise, but the result was the presentation of a pair of waffle-irons to take back to his less fortunate country. A glance at them revealed that here was the nameless type of city, and we must pardon the American city a good deal if it inspired the American waffle!

The waffle-iron city then is the worst conceivable and a flat negation of all our principles, and yet worse the more perfectly carried out. In the first place the deadly ease of its repetition without the least exercise of intelligence produces cities all alike. Further it is only by some departure from its regular monotony that it becomes endurable at all. What the typical barracks are to the house, the waffle-iron city is to the true city. Every street is like every other street, nor is there anything to distinguish the main arteries from the rest. Every corner is like every other corner. There are no concourses or *foci*, and even an open square or place is a rarity

and indeed means a break in the waffle-iron. There is no discrimination, no organism, no interest.

But it is not only in its dullness, ugliness, and baldness that it fails, it is also the most inconvenient of all the plans for transit. [See Diagram I.] Suppose one wishes to go from A to O, the arbitrary heart of the city—for there is nothing to mark that it is the heart—it is necessary to go the longest way round by way of X.

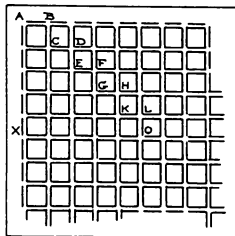


DIAGRAM I

It is true that there is the alternative of going from E to F, etc.; but the from C to D, from D to E from E to F, etc.; but the distance is the same. One has actually met the counter objection from champions of the practical that from X to O is in the same straight line, that is to say, it is in the same street. But if it is in the same street it is in the same street and there is no more to be said. This is true of all straight-line plans, whereas the objection to the waffle-iron plan is, that if it is not in the same street one is compelled to go the maximum average distance out of the way, as compared with other plans. If that then be the worst type of plan, let us then consider another type, which though also faulty, may offer a better starting-point for the development of individuality and organic structure. It may be termed the spider-web type and may be considered as laid out with mathematical regularity. But even in that case there is at once more organic structure and the center of the web forms a natural *focus* or heart. [See Diagram II.] There is also more individuality and character, because along with the greater unity given by the center there is at the same time more diversity in the primary distinction between the circumferential and radiating streets. The short and long distances on the former, before the vistas are closed, also give a certain individuality in spite of the mechanical regularity of the setting out. Further it may be noted that it is far better adapted for transit than the waffle-iron type; for the average deviation from the straight, e. g., A to B, or A to C, in traversing any route is much less than in the other case.

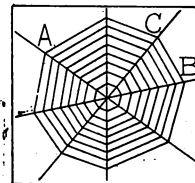


DIAGRAM II

But such geometrical accuracy is not desirable, as there is endless opportunity for individuality and the first way in which this should express itself is in that relation of the city to its site already noted. Nothing could be more uncivilized or socially immoral than to neglect the self-development of the city's character and make every city on the same monotonous plan. The most deplorable instance that the author has seen, and possibly in its way the worst planned city in the world, is the city of San Francisco, which has one of the most wonderful sites on earth and offers the most glorious opportunities. From him to whom much has been given much will be required, but all that the builders have done is to crush down a waffle-iron on the site with which plan it has not the slightest affinity and produce a wearisome reiteration of aimless switch-

backs. It is on a par with the dividing up of country districts into meaningless rectangles, with the disastrous social and economic results that have ensued.

Even, however, if the city were in a flat plain, there would be reasons for individuality in the main lines of the web. The neighboring cities to which the main roads must run would lie at different angles from the center and this alone would give its small touch of character. Moreover, they would be of varying importance and the traffic would also vary and demand variety in width of road. No city has ever sufficiently grasped this principle; our main streets are never wide enough and our minor streets as far as the traffic portion of them is concerned are often needlessly wide. In most cases too, many other considerations would have to be met. There would be the configuration of the ground, the presence of existing buildings of interest, importance or other value. Trees, views and all features of natural worth would have their claims and the planner would be thankful for every one of them, as helping to relieve the dreariness of a flat city, instead of ignorantly and unintelligently clearing them away.

But the main features in determining the individuality of the different parts of the city are the natural expression of the individualities in the organic structure of the community itself. The simple mathematically drawn spider-web, with its single centre, is open to the objection that there would be serious congestion—not that we must suppose that this is peculiar to this type: the worst instance of congestion that the author has ever seen is in “the Loop” in Chicago, and that is a waffle-iron city. In an artistically designed city that sets out to express a civilized community this difficulty largely disappears of itself.

As in the case of the human body there are many centers, not one, and their due development will automatically relieve the congestion. These centers must be placed so that they are readily reached from each other, but so that the main lines of communication with the outlying city pass through them as little as possible. Such centers will be, for example, the administrative center, the civic center proper, the cultural and educational center, which was one of the great features of the cities of Greece and is almost the chief distinguishing mark of a well-developed civilized community, the business center, which is concerned with means rather than ends and the traffic center. These may be indefinitely extended or subdivided according to the size or character of the city. A metropolitan city will require to include the government center of the country; a legal center will be necessary in many large towns. The Greek and mediæval city made the religious center the most important of all. The wholesale and retail business center might be kept more or less distinct from each other and both again from the manufacturing center. Each of these will be marked by dominant buildings in architectural groupings that constitute what we have termed “centers.” There will be town halls, libraries, colleges, galleries, cathedrals, hospitals, exchanges, banks, markets, clubs, railway stations and so on.

Now on the one hand these must not be too near together, so that they may preserve their character

and avoid congestion; but on the other hand, as London has found with her great cultural center at South Kensington, it is very unsatisfactory to have them too far apart. There is no desire to suggest mechanical rules; moreover, perhaps fortunately for the interest of our cities, there are forces that interfere with every preconceived development. But they are as likely to mar as to make: the City of Washington has developed on the opposite side to that which was expected and so the capitol faces the wrong way.

Nevertheless one or two rough diagrams expressing type forms may be considered. They are none of them supposed to be actually possible without modification and then only deal with main thoroughfares. The first is an irregular development of the spider web, with several centers distributed near the heart of the city. [See Diagram III.] It is so arranged that through-traffic will not all pass through one center but will be fairly evenly divided.

It is possible to arrange that all the centers shall be on loop-lines and none on the main radiating lines at all, as in Diagram IV, and the same principle can be observed with any degree of irregularity. Diagram VI shows a modification of the same principle.

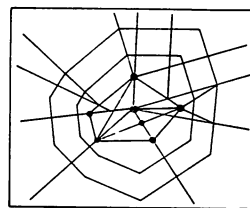


DIAGRAM III

One of the great causes of traffic congestion is that the retail trade always tends to follow the traffic centers and cause further congestion just where it is already worse. The fifth diagram shows a suggestion, where the actual central *focus* of the whole city is not on any through-line of traffic at all and where the five dominant points near the heart of the city with their own radiating systems are definitely taken up as public centers of different kinds. It might, therefore, be possible to develop the retail trade in the central spot, which though not on a through-line is a most excellent position.

In any case the more it is possible to use the ring-streets rather than the radiating streets the better will the traffic difficulty be met. Vienna has very cleverly helped to counteract the centripetal tendency by making the Ring Strasse a chain of centers. In filling in the plan there is no need entirely to avoid the waffle-iron, but such areas should never be large. Indeed it has its own great value in relation to rectangular architectural planning.

There is yet another suggestion that might be considered. It is difficult as we have seen to avoid a main traffic-center, and although with its disadvantages, it has its advantages in the convenience of making changes or transfers. This applies mainly to trains rather than street traffic, as the difficulty in the latter case may be met as above, whereas such a network of trains along with the necessary

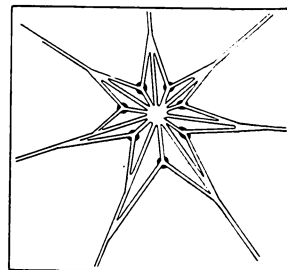


DIAGRAM IV

service would be almost impossible. One of the weakest points in the planning of most American cities is that the railway station is apt to be a sabbath day's journey from the heart of the city, as may be seen in the particularly bad example of Detroit. Again the approach to most American cities is poor, whereas the mediæval recognized that the approach to the city was one of the most important features of all, and most remembered: therefore he marked it æsthetically by his delightful city gates. Modern Cambridge in England, and Oxford yet more, exhibit these defects in an exaggerated form.

Now why not definitely separate the traffic center from the rest of the city by a ringed interval of about three hundred yards, which will mean, after allowing for the size of the central station,

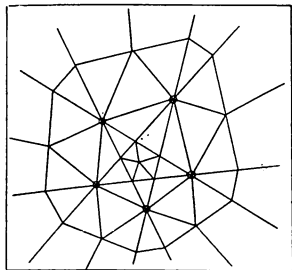


DIAGRAM V

an innermost ring to the city of a mile and a half in circumference and yet only three hundred yards from the station? It will also secure a fine air-space in the very heart of the city and afford a great architectural opportunity for what may be termed the entrance gate. This open space might be laid out as a park, or better still with water, the trains going underground at various levels. As the bulk of the trains in such an arrangement could go right through, there would be no need of a very large space for sidings. If necessary, with a little ingenuity the central freight station could be included and distribution be partly underground. Probably it would be better as at F, with its own independent radiating system as shown in Diagram VI. One of the typical absurdities of the practical man is this: he sends his goods and chattels to take the air, while he himself rides in a tunnel! "Lord, what fools these mortals be!"

These tentative suggestions are not in any way intended to be solutions, but merely indicate the nature of some of the problems to be considered. Again then, turning to the artistic design, we find that in it are not only the main centers of interest, but also what may be termed sub-centers. So should it be also with the city. It is the lack of such a development that gives to "Suburbia" its proverbial dullness. It is the sheep-like quality of the citizens expressing itself in their city. As far as possible each of these sub-centers should be developed with a real character and individuality of its own. Whatever else is omitted there should be some kind of true cultural center at least, with a developed intellectual life. But the absurd economic waste of time and money in doing all "shopping" in the heart of the great city should be discouraged. It would help to prevent congestion and might, although this is rather much to hope, develop a little more character and personality among the citizens of the different districts, particularly if the suburban business was not in the hands of large firms whose headquarters were in the city itself.

One the best pieces of planning ever conceived was Sir Christopher Wren's plan for the part of London destroyed in the Great Fire 1666 A. D.; but this the people of that day had not the wisdom to

carry out. [See Diagram VII.] It was ages ahead of its time and within its comparatively small limits has possibly not been surpassed. Notice how well the different centers are individualized and yet conveniently connected. Notice also how the main traffic lines are distributed, London being, at that time and to some extent still, what might be termed a longitudinal city, following the bank of the river. Notice again particularly the double convergence from both ends and the cross convergence toward London Bridge.

The squares, places or circuses on the other hand are too much of one type and there seem to be only some five garden spaces. St. Paul's, however, is magnificently placed—well framed yet affording open views, and the broken block at the South West is a happy thought. The small squares framing the churches and the quaint minor streets are interesting, but there was room for more individuality.

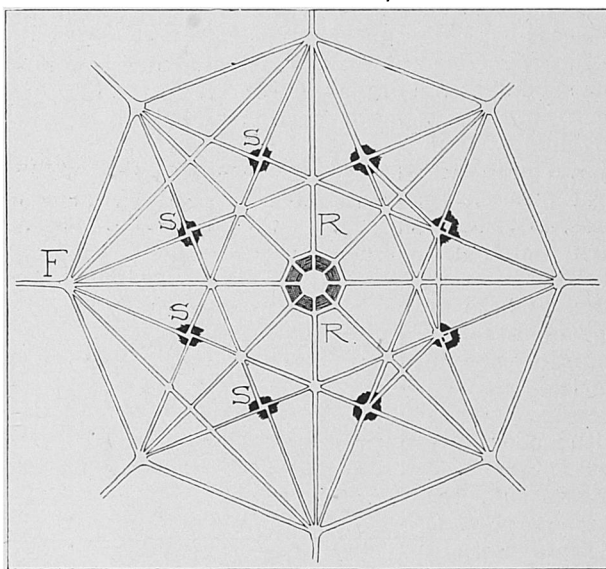


DIAGRAM VI

By far the best modern plan on any considerable scale is that of Canberra. [See Diagram IX], the Australian capital, designed by an American architect, although in some ways inferior to the smaller plan of Letchworth, England's largest garden city. The master-stroke is the introduction of water into the heart of the city; but the distribution of centers is good, although they are somewhat too far apart and the city may consequently develop in an unexpected direction, if not controlled. The whole plan is a little lacking in relation to site and the rule and compass is too much in evidence, giving a certain mechanical quality. There are no surprises in Canberra, not even the quaint touches of so classical a master as Sir Christopher Wren. The entrance to the city is not defined and there are no good architectural squares. Indeed this is the one serious weakness. There appears to be no conception of architectural grouping and the sole idea seems: to stand a building in an open space. Where are the *agora* effects of Greece, the *fora* of Rome, the squares of the mediæval city? Where are the colonnades of Ephesos, the *stoi* of Athens, the cloisters or "rows" of the Middle Ages? There is not a single re-entrant

architectural mass or framed architectural effect in the whole plan. Nevertheless these two plans might be hung up in every school and public library as an incentive to better things in our cities.

The best-planned city in America is undoubtedly Washington, D. C. It is not exactly a waffle-iron but a curious and rather unsatisfactory combination of two plans totally unrelated to each other, which are, so to speak, superimposed the one above the other. However, it gets rid of some of the worst faults of bad planning and the superimposed network above the waffle-iron is particularly well thought out. The White House and the Capitol dominate two centers and the City Hall dominates another, but it is doubtful whether the two former centers gain by their wide separation or should even have been separated at all. Why should not all the government offices be round the Capitol? The city lacks contrast and is overspaced, producing a somewhat chilly effect.

Passing from the plan or articulated framework that supports the organs or centers of the city, we find that, just as the modern city tends to lack individuality and character in general plan, so does it tend to lack individuality in its centers. There is opportunity for infinitely more variety than an acquaintance with modern cities might lead one to suppose.

The *akropolis* type is perhaps the most effective of all centers and nothing will express dominance so well as a commanding height. It is therefore peculiarly suited to great government or religious buildings—the castle or palace or burgh of the Middle Ages, the parliament of to-day. Athens, Stirling, Durham, Edinburgh and Linlithgow are fine specimens, the last three greatly enhanced by the proximity of water; although Edinburgh has lost hers for the time being; but the people of Scotland should never rest satisfied until they regain this jewel stolen from their crown.

Again there is further opportunity for variety within the type, sadly lacking in the State capitols of the United States that toy with this form. The buildings may be grouped as at Athens or Akragas in Sicily: there is no slavish necessity for a single building. But on the other hand the single building has its own possibilities; and the effect of a great single mass like that of the Palais de Justice at Brussels once seen is not likely to be forgotten. Intermediate between these we have quadrangular systems of buildings either partially detached or in one continuous architectural whole. In elevation there is equal opportunity; the treatment may be one of horizontal lines, either strongly pronounced as in classical examples or less marked as in such

a case as Stirling. On the other hand the lines may soar either in one great solid mass, which is the aim of most American capitols, or it may be something more broken. Mont St. Michel in France is a thing to dream of for a lifetime, and taking it all round, probably there is no architectural mass or view of its type in the world that surpasses Durham. San Juan de los Reyes at Toledo in Spain is the nearest parallel that I have seen, but it will not compare for a moment.

It is few cities that can furnish more than one *akropolis* site and even in Edinburgh the supply is limited. One cannot but feel what an opportunity is missed of having here in the same city the two great types of horizontal and vertical architectural mass, the castle-rock crowned with a group that outrivalled Durham and the Calton Hill vying with the Akropolis of Athens.

Cliff-sites as distinct from the *akropolis* type are well exemplified in the cases of Quebec, Laon in France, Lincoln in England, Prague in Bohemia, or in a minor way Ottawa, Canada. There is also the double cliff or *cañon* type, rarely occurring in a city but well exemplified in the almost unique example of the Water of Leith, coming as it does

in the very heart of the city. It is another of Edinburgh's great chances, the chance of an architectural dream. Imagine oneself standing on a reconstructed Dean Bridge, beautiful with more than a touch of magic fantasy, looking down a vista of towering roman-

tic architecture, with the water flowing far away down below. Above the water rises the belt of trees and green, softening the austerity of the whole and broken only here and there by a bastion or tower based on the living rock which is exposed, to give foundation or root to the composition. A hanging causeway, clinging to the rocks and buildings something like the gallery entrance to Carcassonne, winds through the length of the ravine, now rising up a flight of steps, now falling and passing under arches below the outstanding towers. In the distance a dizzy bridge partially closes the vista, but gives a lovely peep of Inchkeith and the blue waters of the Forth. On their outer sides the buildings open on the level ground of the city. What a site for a University or for the palaces of a Scottish nobility—with Edinburgh once more the seat of a Scottish government!

Of water-type centers it is marvelous what delightful variety can be afforded by the central basin, although I cannot at this moment recall ever having seen an actual instance except that of Victoria in British Columbia. It is of course not to be compared with the Ephesos must have been, and fails somewhat in its treatment, as its buildings are placed a little too far back from the water; but it

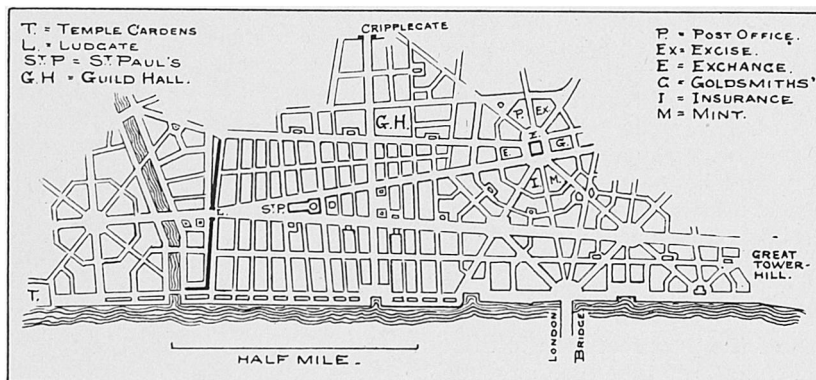
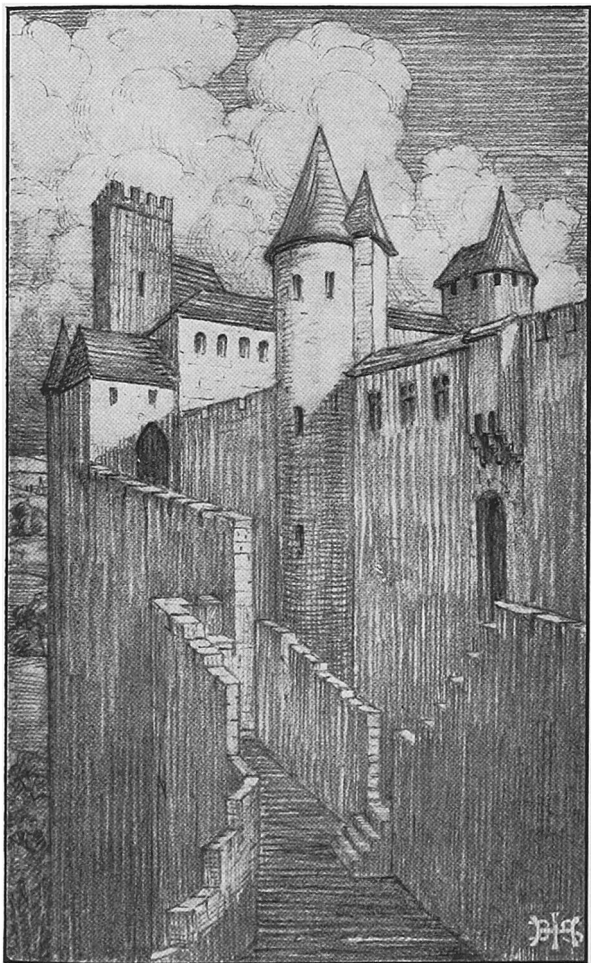


DIAGRAM VII—SIR CHRISTOPHER WREN'S PLAN FOR PART OF LONDON DESTROYED IN THE GREAT FIRE OF 1666

is worth a pilgrimage to study what are the possibilities of effect in this type, which should be far more common than it is. In a sense Aberdeen in Scotland may be said to exhibit this variety of center, but its purely commercial use has hindered its possibilities, though the small new bridge-house is a promise of better things. River-centers of varying kinds are numerous, but few are sufficiently closed in to give the central effect except perhaps harbors—for example, the wonderful harbor of Whitby. They are either mere river-fronts like the Thames Embankment, or the bridges do not sufficiently unite with the composition. The Seine and its bridges give the nearest approach, but Dublin,



A DREAM OF CARCASSONNE

Venice, Florence, Bristol in England, Amsterdam in Holland, all in different ways contribute valuable suggestions. A certain amount of building on the bridges, as over the Arno or on Old London Bridge, would greatly help to close in and unify; but as the effect is a river and not a lake effect, they must not entirely block the vista. The architectural problem is a peculiarly fascinating one, offering many solutions, of which the simplest would be to carry the buildings on a vaulted arcade.

But of all types it is the plaza or square that will be the most widely used; and once more the first principle to bear in mind is that of individuality. The essential effect therefore at which to aim is

that of an enclosure complete and whole in itself, distinct from the vista of the street. It is strange how little this is grasped in modern work. Over and over again one sees wide cross-streets passing right through the middle of the square, thereby destroying aesthetically the very object of its existence. This constitutes a circus or place type, and although it has distinct value it is architecturally the less interesting variety and is apt to be cold and empty in effect. Nor should the streets even cross at each corner of the square. The mediæval builders were very keenly alive to this and avoided such a solecism, if we may so phrase it, as an enclosure that is not enclosed. The type form may be taken to be that of a *swastika* and incidentally it offers a solution of the problem of crossing traffic. If the traffic moves only one way round the square, direct crossing of traffic streams will be avoided. This cross-road, therefore, will take the form as seen at S. S. S. in Diagram VI. If the rule of the road is to keep to the left as in England, owing to the fact that man is naturally right-handed and therefore naturally mounts his horse on the left and so on, it will mean that the *swastika* will be set the reverse way from what it would be in a country like the United States. But the main point is that on entering the square it should never be possible to look right through.

Where cross-traffic is desirable the closed effect may be retained by the charming device of carrying the architecture over the street, one of the most fascinating features of a mediæval city. It is amazing what chances we neglect here. We allow a railway arch, hideous and deforming, to be put anywhere to disfigure our cities; but if any one suggests that a purely architectural arch be carried over the street, people hold up their hands in unintelligent sheep-like horror and say that it would interfere with the road or the traffic. The argument is really the same for both; and there is no reason why the railway arch should not be a thing of beauty; although so far that has never been the case!

Two such arches have been built recently in Oxford, England: that over Logic Lane is a success; the other, with greater opportunities, although presenting greater difficulties, is not: the arch is out of keeping with both the buildings that it unites. Mediæval instances are numerous; perhaps that at Wells is one of the best in England. Prague in Bohemia offers a splendid example of a kindred type with a fine tower above. The well-known Bridge of Sighs in Venice is an excellent non-mediæval example, or its modern Gothic namesake at Cambridge in England. Both of these are over water.

But though individuality, character, is that which we need most and the lack of individuality our most

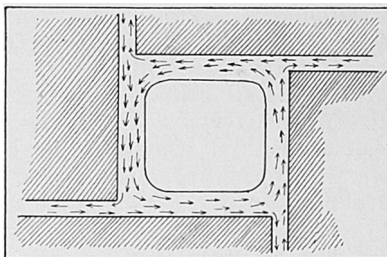


DIAGRAM VIII

serious mental and moral deficiency, it is equally possible to err in the other direction and even at the same time. We may overindividualize a building and isolate it and the fault

is worse when the building lacks individuality in itself. It is the favorite American plan to put a large building in the middle of an open space; sometimes it may be an effective way, but in nine cases out of ten it is not so. Few buildings will stand this treat-

keep his eyes open as he travels round the world to see where others have succeeded and where they have failed, and should help to inspire his fellow citizen, not to copy, but to create new beauties.

There is at the present moment a unique oppor-

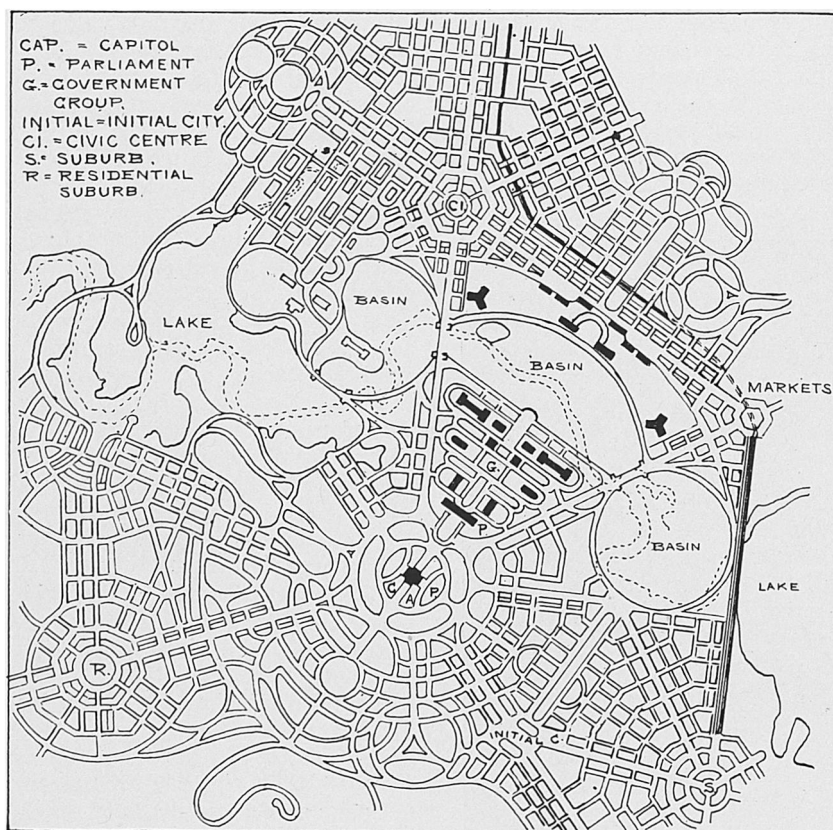


DIAGRAM IX—PLAN OF CANBERRA, THE NEW CAPITAL OF AUSTRALIA

ment. Either they require a frame, that is, something to emphasize their separate kosmic quality, or they require something to unite them organically with the rest of the organism. The only entirely satisfactory example that I know, of a great isolated building is Salisbury Cathedral, and there the setting or frame of trees is unique. It is indeed a kosmic whole, a world apart. In the vast majority of instances the best result is obtained when the square is in front of the building, as in the glorious example of San Marco in Venice. If it is desirable to show more than one side of the building this can be done by introducing more than one square—as again in the case of San Marco. The older builders generally adopted this expedient. St. Giles's, Edinburgh, is a fair example and a good modern instance occurs in the case of the Town Hall at Birmingham. A particularly ingenious example may be seen at Salzburg in Austria. Failure in this direction is well exemplified in Philadelphia, Pennsylvania. There must be few buildings of size and importance anywhere which have less effect than the City Hall of Philadelphia. Something might still be done here, but it would be a costly undertaking.

The citizen who would be a citizen should always

tunity for a magnificent open square in the heart of one of the world's great cities. Manchester, England, is curiously unimpressive for its wealth and standing, although it has at least two or three exceptional opportunities for an impressive feature of world-wide fame. For example: if, instead of putting a building in the middle of the Piccadilly clearing, the new buildings were made in the form of a great architectural quadrangle approached through arches or intercolumniations, over which the buildings were carried, Manchester might have one modern feature to rival Liverpool. The center might be a water treatment, particularly as Manchester is unsuited to the growth of trees. Such an opportunity in the heart of an old city is not likely to occur again anywhere in the world, so the problem becomes an exceptionally interesting one. But the immortal cities that seize opportunities are rare. Ottawa has just missed a magnificent chance and New York is on the eve of missing another. An almost exact parallel to that of Manchester presents an opportunity in Fort Worth, Texas.

The principle of secondary or cross division does not play a very large part in cities, but the designing of new architectural compositions, so as to make parts of existing groups fill a new rôle, is one of the

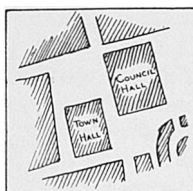


Diagram X.

secrets of making a city of unexpected charm. The same principle applies equally to contemporaneous work, only it is necessary for the architects to work together. A good instance occurs to me in the case of Oriel College, Oxford, where the tower of Merton College becomes the dominating feature in the Oriel group.

The next problem, that of the interspatial design, would extend this article beyond due limits, but it is essential to grasp that all the problems must be considered in their interrelations, although it is necessary to consider them one at a time.

Ian B. Stoughton Holborn

(To be continued)

AN AQUARELLIST VISION

By TUDOR JENKS

Across the softly dappled sky,
 (Cobalt and Chinese White)
 Float fairy clouds. (Pale Cadmium
 And Madder—keep them light.)
 The woods below loom gloomily,
 (Antwerp Blue, quite dark)
 Save for a half lost streamlet.
 (Scrape out a crooked mark.)

Touched with a glint of sunshine,
 (A Naples Yellow streak)
 There waves the ripening harvest.
 (Burnt Umber shades, quite weak.)
 A milkmaid wanders homeward,
 (Her skirt a Vandyck Brown)
 Beside a bulky ploughman.
 (Smalt smock—contrast with gown.)

'T is but a fleeting vision,
 (The values must be true.)
 Touched with a glow from Heaven.
 (All harsher notes subdue.)
 True love is for the humblest,
 (Might call it, "Evening's Spell")
 So Jack and Joan go dreaming!
 (I hope the thing will sell!)

Tudor Jenks

